SONS OF THE DESERT
Change

BLUE MONEY (Greg Barnhill, Jim Daddario)

"This song was brought in while we were in the studio, and it was on a tape with two other songs. Actually the song we were being pitched was one of the other ones, but we just happened to keep 'Blue Money' instead. It has that rootsy sound our first record had, but it's a little bit more progressive. We literally just took it and hammered it out. The lyric says it all: Money doesn't buy happiness of course, and the way Greg and Jim explained it was very artistic, so we dug that."

THE RIDE (Drew Womack, Troy Verges)

"Troy and I got together about a year ago and started writing this one. I had just recently bought a laptop computer, and I was fiddling with it writing lyrics that day. We didn't actually finish the song during that session, but we came close. About four or five months later, I was looking on the laptop and I found this hidden file. It was 'Ride.' I had forgotten all about it. I finished it that day, and everyone in the band loves it because it's a lot of fun to play live.

"Keith Urban plays banjo on the cut. We were playing a gig with him right after his former band, The Ranch, came out. I told him then that we'd like to use him on a record some day. 'Ride' was the second to last song we recorded for this album. Our producer, Mark Wright, said 'This would be cool with a banjo on it.' I said, 'I know the perfect person.' I ran into the other room and called Keith. He came down the next afternoon. If you pay attention to his solo at the end you'll hear a lot of crazy stuff thrown in there. But you have to listen really close."

REAL FINE LOVE (John Hiatt)

"I'm such a Hiatt fan. He's one of those writers that writes truly from the heart. He's so descriptive with his lyrics. I saw him on 'Saturday Night Live' around 1991, and he did 'Paper Thin.' I was working at Hastings Music at the time selling records, so I dug into his CDs and started playing them while I was working. He already had eight to 10 records out then, so I was pretty busy. He was all I'd listen to for awhile. We played "Real Fine Love" at a songwriters' showcase right after we signed our MCA deal, and Tony Brown said, 'You guys should cut that.'"

TOO FAR TO WHERE YOU ARE (Danny Orton, Don Pfrimmer)

I was writing with Danny, and I said, 'Make me a tape of all your stuff so I can get a grasp on where you want to go." He said, 'I'm going to put a song on there that Tim McGraw has on hold.' Of course, when I heard the song that McGraw had on hold, I freaked out. I called Danny's publishers, and they said, yes, he had it on hold. The publishers called Tim and his producer, Byron Gallimore, and they let us have it. They weren't recording for six months, so they just let us have it. Tim's a pretty cool guy. "

THAT'S THE KIND OF LOVE (Drew Womack, Randy Albright)

"Randy came in with this music, and we started fiddling with it. We wrote the hook, the chorus and a verse and ran out of time. It was just flowing out of us. I went home and couldn't stop writing it. It's the weirdest thing. My wife and I had a couple of friends over, and I ended up going in the other room and writing this song until 2:30 a.m. I'd pop my head out every now and then. They were playing spades, and I came in and played it for them. So, basically we finished the song in just one day."

WHAT I DID RIGHT (Drew Womack, Sonny LeMaire)

"This is one my favorite songs I've ever written. Sonny, who used to be with the band Exile, and I started writing it when he and his wife were about to have a baby. We were wanting to write a song about guys, for guys, talking about how we need to get off our butts and start being men in this country and taking responsibility. We wrote the first verse for my grandfather-in-law, who was a prisoner of war. I've always wanted to write something for the World War II generation. They deserve it. It was inspired by Peter Jennings' book 'The Greatest Generation.' Then we saw 'Saving Private Ryan,' and it just kinda hit home what my wife's granddad did. The second verse is one that's built on our wives. The last one is, of course, about becoming a father. The day we finished recording the song, we got a call in the studio that Sonny's wife had had a baby girl."

I NEED TO BE WRONG (Drew Womack, Monty Powell)

"This is one Monty and I wrote when we were out on the Tim McGraw tour. It has always been one of the band's favorites. It's about a guy who finally realizes his wife is leaving him, and he's been a jerk. He's always wrong, and he finally realizes it. It's very big sounding, and we jam on it."

CHANGE (Craig Wiseman, Mark Selby)

"I was driving down the road, and my cell phone rings. Tony Brown says, 'I think we just found the title cut to the record and possibly the first single.' I said, 'Oh that's cool,' and then I hang up. Then our manager Johnny Slate calls and says 'Man, Mark Wright just found a smash.' I said, 'Oh, that's awesome,' and I hung up the phone Then, our producer Mark Wright calls and says, 'I just found a smash.' I guess it was just meant to be. When you listen to the lyrics of that song, it was written for us."

FROM GOODBYE TO HELLO (Drew Womack, Tim Womack, Doug Virden)

"That's the first one we've ever written together. We sat down at our home studio and fiddled around basically. About three hours later we had that song, and we were recording it. We had a demo of it by the next day. It was like, 'Man, why haven't we done this before?' My brother and I have written songs together, and Doug and I have written a couple, but it's never been all three of us. When everybody's in love, that's what we all think about. We just talked about quirky things that our wives do that are interesting. It's just a goofy song, but it makes sense.

EVERYBODY'S GOTTA GROW UP (Stephonie Seekell, Chris Lindsey)

"These are the guys who wrote 'Albuquerque.' I'm buddies with both of them. Chris and I wrote three of the songs on the first record together. He's just rocking right now with 'Amazed' and 'Smile' for Lonestar.

"Right after we cut 'Albuquerque,' Stephonie called me and said, 'We have this new song, and we want you to sing the demo.' So I went and sang the demo, but I never heard it after they finished it. A year and a half later, our manager said, 'I'm going to play you this song. The singer kinda sucks, but the song's good.' We listened to it, and I didn't recognize that it was me singing it. They sped it up a little bit after I sung it, so my voice was a little higher. I said, 'Well I understand what you mean about the singer, but the song is pretty cool.' They all knew it was me, but I didn't."

ALBUQUERQUE (Stephonie Seekell, Chris Lindsey)

"It's bittersweet to us. We loved the song, and it was the last single we had out on the old record deal. We had really good response from it, so once we got going with MCA it was Tony and Mark's idea to re-record it. They said, 'Man, we gotta get that song. It's one of those songs that deserves to be a big hit.' We recut it and sped it up just a little bit, but that's it. We actually had Paul Franklin come in again and play the steel part. It's cool."

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